



photo credit: Milda Lomanienė

ECHO THE NOW

a film by Anet van de Elzen
produced by SNG film

logline

A woman looks back on her life, in search of the essence. Visual artist Anet van de Elzen portrays this through her performances. All lessons in life are ultimately about eliminating secondary matters.

Information

<http://www.sngfilm.nl/en/nieuws/echo-the-now/>

<https://nl-nl.facebook.com/echothenow/>

trailer: <https://vimeo.com/201258173>

ECHO THE NOW

producer:

SNG Film

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photo credit: Milda Lomanienė

ECHO THE NOW

synopsis

The rocking chair creaks, the mouth-organ breathes, the pen scratches, dishes fall apart. Sounds give rhythm to the images. Song is heard and grows in volume. The woman sings. Her face uncovered and clean. In a trance she moves to the sound, her voice finds a climax between despair and hope – and breaks. She opens her eyes. We are in the NOW.

Life passes by before one realizes, youth is only there to look back at, innocence of a child unfortunately cannot be held, if only we could hold on to the now. But we can't. We can only echo it.

Echo the Now is a cinematic interpretation of the performances of visual artist Anet van de Elzen. Through powerful physical images she gives the audiences of her live events a concentrated, meditative experience of time. In Echo the Now she builds an associative story about beginning and end, continuity and break, youth and old age. The rich imagery is combined with a soundtrack that is led by her breath, voice and song.



photo credit: Milda Lomanienė

ECHO THE NOW

director's statement

Echo the Now is a film holding ephemeral images of my performances of the last 20 years. Although not created to tell a literal story, the interwoven images now do create an imaginary poem, a story which is more physical than it is rational. A visual history taking its' own time, in a different reality, where words are of no importance. Where image and sound make us silent.

The idea to make a film inspired by my performances came from the wish to communicate these ephemeral works to a larger audience. I make my performances on very different locations all over the world; however mostly for intimate audiences, and works are only performed once. After a performance the work is gone, evaporated, it can only be experienced in the NOW. It will survive in stories told or in photographs taken. However, these registrations for me never capture the essence of the work itself.

In 2012 after making a performance Ashes in La Reina Sofia in Madrid, travelling back to Amsterdam I thought that it was so little what I took back. Maybe three photographs which could communicate part of the work and my experience. I realized that performance is only a bearer for my images and I could try and investigate to find a bearer more independent of the moment. Not to gain a registration but as an actual translation to a different medium, so I could reach a larger audience and still come close to the experience of the original performance.

With a small film crew, I started to experiment. For my pilot Before and After the Now I took ten performances out of their original location, their time and their audience, to perform them again, in front of the film camera on a different, chosen location. The results of this experiment were stunning.

All of a sudden I could demonstrate a performance from a distance or very close, materials of costumes and masks became tangible, movement could be captured and a voice could be heard. Physicality of a performance could be even enlarged so the audience could experience the work in all its' aspects. The desire rose to make a feature film.

I wrote the scenario, guided by my performances. It is my story. A woman looks back at her life. Where does she come from? Where does she go? During the film she liberates herself from everything in life that has been or still is redundant.

This story is a universal story, about core rather than abundance. Life goes past before one realizes, youth is only there to look back at, innocence of a child unfortunately cannot be hold, we are born in a situation and body which we cannot escape from, if only we could hold on to only the NOW. But we can't. We can only echo it.

Anet van de Elzen, 14 February 2017

ECHO THE NOW

summary

It comes as a shock when at the end of *Echo the Now* the woman starts using her voice. For more than an hour she has been silent. She has been engaged in actions, unassuming activities, in different surroundings, dressed in ever different garments. One image keeps returning: on a vast, empty beach she sits in a rocking chair. The colour grey is everywhere. The sand, the sky, her clothes, clay that cakes her face. She is rocking, ever so gently, back and forth, back and forth. She is only surrounded by the wind's whispers, and the soft creaking of the wooden chair.

The same woman, or so it seems, sits on a mound of potatoes covered in black clay. She moistens her fingers, scrapes the clay from a potato and dabs it on her face, her throat and neck. Clad in white she is standing in a white room, surrounding by crockery of a whitish hue. With one plate she smashes piles of plates that she holds, to pieces. The earthenware breaks with ear-splitting noise. The woman remains imperturbable, even when a shard wounds her foot and bright red blood appears. Later on she weaves a web of threads in a dark shed, lightened only by beam of gold. And always a single butterfly is a silent witness to her actions. Time and again a young girl appears. Among dunes. In a red dress. Standing still at first. After that gyrating, round and round. And time and again the image of the woman in her rocking chair returns, who slowly scrapes away the clay caking her face.

These are actions. Visual poetry without rhyme and line; rhythmic and pregnant with layers of significance that resonate with each other. It is life devoid of words, a state of being from a distant past, before humanity mastered speech. All is action. All proceeds in silence. Until the woman starts using her voice, raising it. Literally. Higher and higher. Heading for an ultimate, liberating effort, which in the end begets silence.

René van Peer
music journalist

on *Echo the Now*

The echo that haunts this intense film is not coming from the future, even though the opening scene looks like a post nuclear landscape. A beach that Cormac McCarthy's *Road* might finally reach in exhaustion. The echo is of the past finding its way to now through labour, female toil and the isolation of rural time. But this is not a historic drama or a costume re-invention of what is gone. It is a ritualized performance of the constant; all of those things felt though the artistic body. A recording of the personas and installation that Anet van de Elzen has worn before. Savage, lost and heartfelt. In this cinematic gathering she herds them together to pretend there is a narrative, so that we might attempt to retell those legends and rumours. But only find a description of atmosphere and longing. While you are mesmerized and questioning under the gaze of her screen remember to let go of the time you arrived with, because it has no currency here. It's the wrong kitchen. The cuts, close-ups and pans in this light occur at a performance pace, wedded to a distant rural book of hours that demands to be in exiled from the chattering speed of the cities electronic banter.

Brian Catling R.A., 16 February 2017
artist and author

(CREDITS)

Anet van de Elzen & SNG Film present
ECHO THE NOW
a film by Anet van de Elzen

girl
Lena Maria Holleman

woman
Anet van de Elzen

direction & screenplay
Anet van de Elzen

cinematography
Claire Pijman N.S.C.

light & second camera
Maarten van der Pluijm

sound
Piotr van Dijk

assistance
Milda Lomaniené

costumes
Anet van de Elzen
Susanne Edam
Danielle Klerkx

editing
Anet van de Elzen
Maaki Nurmeots
Sandro Ligtenberg

special effects
Balder Westein
Fleur de Boer

grading
Petro van Leeuwen

sound design
Ranko Paukovic

foley
Misa Jakovljevic

catering
Wessel Holleman

light equipment
Lux en Co

image postproduction
Loods, Lux & Lumen

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producer
Digna Sinke, SNG Film

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ECHO THE NOW
a film by Anet van de Elzen

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ANET VAN DE ELZEN
Langwaal 2
1793 AJ De Waal

1963, Veghel (N.Br.)

Education

1981 – 1986 Academy of Fine Art in Education, Tilburg - sculpture and photography, BA
1986 – 1988 Jan van Eyck Academie Maastricht - sculpture, Master

Recent work

2015 - 2017 The making of the film ECHO THE NOW, inspired by my performances
camera Claire Pijman, *sound* Piotr van Dijk, *light* Maarten van der Pluijm,
montage Anet van de Elzen - producer: Digna Sinke, SNG Film Amsterdam
2013 - 2014 *Before and After the Now - Research to translating my performances to a more permanent medium*, collaborating with a photographer, a poet and a filmmaker.

Performances

1992 - present
in musea and galleries, in public space, at festivals and alternative location
Amongst others: DITS op de Wallen, Amsterdam - Guangzhou Live 5, China - Modern Art, Oxford, UK - Fierce Festival, Birmingham, UK - Museo Nacional Centro de Arte Reina Sofía, Madrid, ES - Sfanthu Gheorge, Transsylvanië, RO - Museum of Modern Art Arnhem - Centre Cultural La Mercé, Girona, ES - Live Art Development Agency London, UK - Effenaar, Eindhoven - South London Gallery, London, UK - Noordbrabants Museum 's Hertogenbosch - Katuaq Cultural Centre, Nuuk, Greenland - Württembergischer Kunstverein Stuttgart, DE - ICAEE, Tokio, Japan - Exit, Helsinki, FIN - In the streets of Capetown, ZA - 450 Broadway Gallery, N.Y. USA - De Melkfabriek, 's-Hertogenbosch

Related work, curated projects, selection

- 1992 - present Initiating performance-events : Great Britain Performances - De Melkfabriek 's Hertogenbosch, Were you there? Stad 's Hertogenbosch en TU Eindhoven, Die Wölfe - Württembergischer Kunstverein Stuttgart DE, To Be Present Live No Tech - Museum of Modern Art Arnhem, 12 Hours International Womens' Day - De Balie Amsterdam.
- 2000 Founding of Stichting Performance and in 2010 founding of Tobepresent.nl
- 2010 - 2012 Initiator and curator of a new Punt WG, WG Terrein Amsterdam
- 2003 Collaboration with Denys Blacker founding of Gresol, Madremanya, Girona ES

Since 1998 Several guest teaching at art academies in the Netherlands and Germany.

Biography and publications, selection

2014 Talk about *defforation as performance art* - Radio ONE.nl (28-3-2014)
2004 *Un Beso Al Cielo* - oeuvre catalogue, published by Adr. Heijnen
1-2-2001 Silent visions and intense emotions, Mark van der Voort in Brabant Daily Paper
1998 *The Profundus*, Lambert Tegenbosch
1996 *Untitled*, one hour PARK t.v. Amsterdam

Awards, stipends, crowdfunding:

2016 Project investment stipend Mondriaan Fund
2015 Stipend Proven Talent, Mondriaan Fund
2015 Project contribution of the Amsterdam Fund for the Arts (AFK) - *Echo the Now*
2014 Prince Bernhard Culture Fund- Tijn Fund - *Echo the Now*
2014 Kickstarterproject crowdfunding *Echo the Now*
2004 Award: Chappin van den Udenhout Culture Award, 's-Hertogenbosch
1993 Award: Encouraging Award for Photography of the AFK
1990 - 2015 Several stipends of Fund for the Arts, AFK and Prince Bernhard Culture Fund

Work in collection of:

Archives EYE Film Museum Amsterdam (2016) - ABN-AMRO Art Collection (2005) - Collection North Brabants Museum (2002) - Akzo Nobel Collection Arnhem (2001) - Caldic Collection, Rotterdam (2001) - Achmea Art Collection (2001) - Henk Visch, Eindhoven (1997) - Provinciehuis, 's-Hertogenbosch (1999), Dutch Bank, Amsterdam (1999) - Academic Hospital, Utrecht (1998) - Several municipal- and private collections: Netherlands, U.S.A. and Belgium

Studio:
M. v. Bouwdijk Bastiaanse
straat 93
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0031 6 13830345

visual artist

www.anetvandeelzen.com
avde@anetvandeelzen.com

initiator, curator

www.tobepresent.nl



selection of recent films:

- 2016 **ONE LIFE IS NOT ENOUGH** (IK WIL GELUKKIG ZIJN), a documentary by Annette Apon, 70 min., with Johanna ter Steege
- 2016 **EN AMONT DU FLEUVE**, a feature film by Marion Hänsel, in co-production with Man's Films Productions, with Olivier Gourmet, Sergi Lopez, John Lynch
- 2014 **GEORGICA**, a documentary by Katelijne Schrama, in coproduction with BOS, 70 min.
Neue Heimat Festival Freistadt 2014 best documentary
- 2014 **AFTER THE TONE**, experimental feature film by Digna Sinke, 85 min.
- 2012 **DREAM & DEED**, a documentary by Annette Apon, 73 min and 50 min tv version
- 2012 **WAVUMBA, they who smell of fish**, a documentary by Jeroen van Velzen, 80 min. and 59 / 52 min tv version
Tribeca 2012: Best New Documentary Director
Festival International du Film Insulaire, île de Groix 2013 Coup de coeur
International Documentary Film Festival Flahertiana, Perm 2013: Silver Nanook Award for "Original Artistic Solution"
- 2011 **AN ANGEL IN DOEL**, a documentary by Tom Fassaert, in coproduction with CinÉTé, 76 min.
FORUM Berlinale 2011, special mention
nomination best documentary Netherlands Film Festival 2011
nomination best editing Netherlands Film Festival 2011
doclisboa 2011, International Competition Universities award
NL-Awards 2011, Lunteren 2012: NL-Award for Documentary
Ānû-rû āboro documentary film festival, New Caledonia 2012: Grand Prix
- 2010 **WISTFUL WILDERNESS**, a documentary by Digna Sinke, 88 min.
Festival International du Film d'Environnement Paris 2010 best documentary
Freistadt Neue Heimat Festival 2011 best documentary
Eberswalde 2012 nomination best documentary
- 2010 **NEW TIENGEMETEN**, a documentary by Digna Sinke, 53 min.
- 2008 **BLACK EYES**, a documentary by Jan Bosdriesz, 100 min. and 75 min. tv version
- 2008 **WINTER SILENCE**, an experimental feature film by Sonja Wyss, 70 min.
Golden Calf Sound design Netherlands Film Festival 2008
FORUM Berlinale 2009
San Gio Video Festival 2009, Logan prize
- 2006 **TIENGEMETEN 2001 - 2006**, a documentary by Digna Sinke, 58 and 80 min.
- 2005 **L'AMI HOLLANDAIS, Jef Last & André Gide**, a documentary by Pieter Jan Smit, 72 min. and 55 min. tv version
- 2005 **CROSSING MY LIPS**, by Janica Draisma. Short documentary, 14 min.
nomination Golden Calf Netherlands Film Festival 2005

- 2005 **ON THE WESTERSCHELDE** by Anne Van de putte. Short film in the framework of Poems from the Sea, 10 min.
- 2005 **SPRING SONG** by Erik de Bruyn. Short film in the framework of Poems from the Sea, 10 min.
[nomination best NPS short 2005](#)
- 2005 **BRESKENS** by Ate de Jong. Short film in the framework of Poems from the Sea, 8 min.
- 2005 **DOMBURG** by Jan Wouter van Reijen. Short film in the framework of Poems from the Sea, 10 min.
- 2005 **PASSERS-BY** by Jos de Putter. Short film in the framework of Poems from the Sea, 7 min.
- 2005 **BROSSA** by Digna Sinke. Documentary, 70 min. and 54 min. tv version
- 2005 **VEERE** by David Lammers. Short film in the framework of Poems from the Sea, 10 min.
[Tiger Cub Award IFFR 2005](#)
- 2004 **REIMERSWAAL** by Clara van Gool. Short film in the framework of Poems from the Sea, 8 min.
[Dance On Camera Festival New York 2005: nominated for the Juryprize](#)
- 2003 **SUMMERSEA** by Kees Hin. Short film in the framework of Poems from the Sea, 18 min.
- 2003 **MATCH** by Jef Nassenstein. Animationfilm, 4 min
[Competition 60.Mostra internazionale d'arte cinematografica Venezia 2003](#)
- 2002 **IN JAPANESE RAPIDS** by Louis van Gasteren. Documentary in co-production with Euro Television Productions, 86 min.
- 2002 **POLONAISE** by Nicole van Kilsdonk. Telefilm, in co-production with KRO television, 90 min.
[Nomination Press Award Netherlands Film Festival 2002](#)
- 2001 **TIENGEMETEN** by Digna Sinke. Documentary, 77 min.
- 2000 **THE SEA THAT THINKS** by Gert de Graaff. Experimental documentary, 100 min. In co-production with Theorema Films
[International Documentary Festival Amsterdam 2000: Joris Ivens Award 2000](#)
[Teplice Art Fiction 2001: Golden Key Award for Best Camera](#)
[Special F.I.C.C. Jury Award](#)
[Dahlonga Film Festival 2001: Experimental Feature DIFF Award](#)
[Rhode Island Film Festival 2001: Grand Prix Best Experimental Feature](#)
[Winecountry International Film Festival 2001: Best Feature Film Award](#)
[European Film Awards, Berlin 2001: Nomination European Discovery 2001 Fassbinder Award](#)